The College Board is a national nonprofit membership association dedicated to preparing, inspiring, and connecting students to college and opportunity. Founded in 1900, the association is composed of more than 4,200 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 22,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the PSAT/NMSQT®, and the Advanced Placement Program® (AP®). The College Board is committed to the principles of equity and excellence, and that commitment is embodied in all of its programs, services, activities, and concerns.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

For more information about equity and access in principle and practice, contact the National Office in New York.

This Course Description is intended for use by AP teachers for course and exam preparation in the classroom; permission for any other use must be sought from the Program. Teachers may reproduce it, in whole or in part, in limited quantities, for face-to-face teaching purposes, but may not mass distribute the materials, electronically or otherwise. This Course Description and any copies made of it may not be resold, and the copyright notices must be retained as they appear here. This permission does not apply to any third-party copyrights contained herein.

The College Board acknowledges that Dr. Tommy J. Boley, in his publication “New Trends in Teaching Composition” (1985) and in other writings has formulated the S.O.A.P. method of teaching composition in primary and secondary schools.

Copyright © 2002 by College Entrance Examination Board. All rights reserved. College Board, Advanced Placement Program, AP, APCD, Pacesetter, SAT, and the acorn logo are registered trademarks of the College Entrance Examination Board. AP Central, AP Vertical Teams, APIEL, and Pre-AP are trademarks owned by the College Entrance Examination Board. PSAT/NMSQT is a registered trademark jointly owned by both the College Entrance Examination Board and the National Merit Scholarship Corporation. Educational Testing Service and ETS are registered trademarks of Educational Testing Service. Other products and services may be trademarks of their respective owners.

For further information, visit http://apcentral.collegeboard.com.
Dear Colleagues:

In 2001, more than one million high school students benefited from the opportunity of participating in AP® courses, and more than 840,000 then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers—who collectively are the heart and soul of the AP Program.

The College Board is committed to supporting the work of AP teachers. This AP Course Description provides an outline of content and a description of course goals, while still allowing teachers the flexibility to develop their own lesson plans and syllabi, and to bring their individual creativity to the AP classroom. To support teacher efforts, a Teacher’s Guide is available for each AP subject. Moreover, AP workshops and Summer Institutes held around the globe provide stimulating professional development for more than 60,000 teachers each year. The College Board Fellows stipends provide funds to support many teachers’ attendance at these Institutes, and, in 2001, stipends were offered for the first time to teams of Pre-AP™ teachers as well.

Teachers and administrators can now also visit the official online destination for AP teachers and education professionals—AP Central™ (http://apcentral.collegeboard.com), which offers a new and unique set of resources, information, and tools. Here, teachers have access to a growing array of classroom resources, from textbook reviews to lesson plans, from opinion polls to the most up-to-date exam information. I invite all teachers, particularly those who are new to AP, to take advantage of these resources.

As we look to the future, the College Board’s goal is to provide access to AP courses in every high school. Reaching this goal will require a lot of hard work. We encourage you to help us build bridges to college and opportunity by finding ways to prepare students in your school to benefit from participation in AP.

Sincerely,

Gaston Caperton
President
The College Board
Welcome to the AP® Program ................................................. 1
  AP Courses ................................................................. 1
  AP Exams ................................................................. 1

AP Music Theory .............................................................. 3
  Introduction ................................................................. 3
  Subscore Grades ........................................................... 4
  The Course ................................................................. 5
    Course Objectives ...................................................... 5
    Course Content ........................................................ 5
  The Examination .......................................................... 8
    Examination Format .................................................... 10
    Multiple-Choice Section .............................................. 10
      Sample Multiple-Choice Questions .............................. 11
        Questions Based on Aural Stimulus .......................... 11
        Questions Not Based on Aural Stimulus .................... 19
      Answers to Multiple-Choice Questions ....................... 26
    Written Free-Response Section .................................. 27
      Sample Free-Response Questions .............................. 27
    Sight-Singing Portion ............................................... 34
      Sample Sight-Singing Questions .............................. 34

AP Program Essentials ..................................................... 37
  The AP Reading ......................................................... 37
    AP Grades ............................................................. 37
    Grade Distributions ................................................ 37
  AP and College Credit ................................................ 37
    Why Colleges Give Credit for AP Grades ....................... 38
    Guidelines on Granting Credit for AP Grades .................. 38
    Finding Colleges That Accept AP Grades ....................... 39
  AP Awards ............................................................... 39
  AP Calendar ............................................................. 39
  Test Security ............................................................ 39
  Teacher Support ......................................................... 40
Welcome to the AP® Program

The Advanced Placement Program® is sponsored by the College Board, a nonprofit membership association. AP offers 35 college-level courses and exams in 19 subject areas for highly motivated students in secondary schools. Its reputation for excellence results from the close cooperation among secondary schools, colleges, and the College Board. Most U.S. colleges and universities grant credit, advanced standing, or both to students who have performed satisfactorily on the exams, and almost 1,500 institutions grant sophomore standing to students who meet their requirements. Approximately 13,700 high schools throughout the world participate in the AP Program; in May 2001, they administered over 1.4 million AP Exams.

You will find more information about the AP Program at the back of this Course Description and at AP Central. The AP Central Web site is maintained for the AP Program by collegeboard.com, a destination Web site for students and parents.

AP Courses

AP courses are available in the subject areas listed on the next page. (Unless noted, an AP course is equivalent to a full-year college course.) Each course is developed by a committee composed of college faculty and high school AP teachers. Members of these Development Committees are appointed by the College Board and serve for overlapping terms of up to four years.

AP Exams

For each AP course, an AP Exam is administered at participating schools and multischool centers worldwide. Schools register to participate by completing the AP Participation Form and agreeing to its conditions. For more details, see the AP Program Guide; information about ordering a print copy or downloading this publication can be found at the back of this Course Description.

Except for Studio Art — which is a portfolio assessment — all exams have a free-response section (either essay or problem-solving) and another section consisting of multiple-choice questions. The modern language exams contain a speaking component, and the Music Theory exam includes a sight-singing task.
<table>
<thead>
<tr>
<th><strong>AP Subject Areas</strong></th>
<th><strong>AP Courses and Exams</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>Art History; Studio Art: Drawing Portfolio; Studio Art: 2-D Design Portfolio; Studio Art: 3-D Design Portfolio</td>
</tr>
<tr>
<td>Biology</td>
<td>Biology</td>
</tr>
<tr>
<td>Calculus</td>
<td>AB; BC</td>
</tr>
<tr>
<td>Chemistry</td>
<td>Chemistry</td>
</tr>
<tr>
<td>Computer Science</td>
<td>A*; AB</td>
</tr>
<tr>
<td>Economics</td>
<td>Macroeconomics*; Microeconomics*</td>
</tr>
<tr>
<td>English</td>
<td>Language and Composition; Literature and Composition; International English Language (APIEL™)</td>
</tr>
<tr>
<td>Environmental Science</td>
<td>Environmental Science*</td>
</tr>
<tr>
<td>French</td>
<td>Language; Literature</td>
</tr>
<tr>
<td>German</td>
<td>Language</td>
</tr>
<tr>
<td>Geography</td>
<td>Human Geography*</td>
</tr>
<tr>
<td>Government and Politics</td>
<td>Comparative*; United States*</td>
</tr>
<tr>
<td>History</td>
<td>European; United States; World</td>
</tr>
<tr>
<td>Latin</td>
<td>Literature; Vergil</td>
</tr>
<tr>
<td>Music</td>
<td>Music Theory</td>
</tr>
<tr>
<td>Physics</td>
<td>B; C: Electricity and Magnetism*; C: Mechanics*</td>
</tr>
<tr>
<td>Psychology</td>
<td>Psychology*</td>
</tr>
<tr>
<td>Spanish</td>
<td>Language; Literature</td>
</tr>
<tr>
<td>Statistics</td>
<td>Statistics*</td>
</tr>
</tbody>
</table>

* This subject is the equivalent of a half-year college course.
AP Music Theory

Introduction

The AP Music Development Committee has sought the advice of both high school and college faculties to define the scope of work that would be equivalent to that of first-year college courses in music theory. Because the theory curriculum varies considerably from college to college, the Development Committee has chosen to provide general course guidelines rather than a precise course description. The Teacher’s Guide—Music Theory contains several sample syllabi of actual AP and college theory courses. Additional resources for teachers include workshops offered by the College Board Regional Offices and advice from members of the Development Committee. Committee members, listed on the back cover, welcome hearing from AP teachers who wish to consult with them.* Although the guidelines contained in this Course Description may not match any particular college program, they do reflect the coverage of content and level of skills typical of most first-year college courses. Each AP teacher is encouraged to keep the guidelines in mind while designing a course that best fits his or her specific situation and training.

The examination is intended for secondary school students who have completed music studies comparable to a first-year college course in music theory. In some cases, the AP course may reflect the content and skills covered in one-semester college courses with an accelerated curriculum.

The College Board recommends that credits and advanced standing for the AP Music Theory Examination be awarded as follows:

<table>
<thead>
<tr>
<th>Composite AP GRADE</th>
<th>Up to 6 Semester Hours: General Humanities/Arts Credits</th>
<th>Placement into Second Semester (with Credit for First Semester)</th>
<th>Placement into Second Year (with Credit for First Year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Extremely Well Qualified</td>
<td>Extremely Well Qualified</td>
<td>Well Qualified</td>
</tr>
<tr>
<td>4</td>
<td>Well Qualified</td>
<td>Well Qualified</td>
<td>Qualified</td>
</tr>
<tr>
<td>3</td>
<td>Qualified</td>
<td>Qualified</td>
<td>Possibly Qualified</td>
</tr>
<tr>
<td>2</td>
<td>Possibly Qualified</td>
<td>Possibly Qualified</td>
<td>No Recommendation</td>
</tr>
<tr>
<td>1</td>
<td>No Recommendation</td>
<td>No Recommendation</td>
<td>No Recommendation</td>
</tr>
</tbody>
</table>

*Contact ETS consultants Janet Waanders (jwaanders@ets.org) or Brent Sandene (bsandene@ets.org) to be put in touch with a committee member.
Each college and university determines its own policies for the use of AP Music Theory Exam grades. Students should contact institutions to which they are applying for information on how AP Music Theory grades will be used. Credit for the AP Music Theory Exam may fulfill either general humanities or arts requirements, or it may help to fulfill the requirements for the music major. Students intending to major in music should inquire about both the institution’s general policy and the music department’s policy.

Subscore Grades

Subscore grades are reported along with the overall AP Examination grade. There are two subscore grades, one based on the exam questions with aural stimulus and one based on the exam questions without aural stimulus. Subscore grades are reported in order to provide more particular information about students’ strengths and weaknesses to the students, to the AP teachers, and to the colleges, universities, and schools of music that determine policy about the awarding of credits and advanced standing. For example, a student may learn that she needs to concentrate on written skills such as score analysis and composition; a teacher who sees a pattern of higher nonaural subscore grades than aural subscore grades may increase emphasis on ear-training exercises in the course; a college that sees that a student’s written skills are superior to his aural skills may move the student into, for instance, the second semester of classroom theory but require him to take beginning ear-training and sight-singing classes. Clearly, the Committee urges the integration of different kinds of skill development in the training of students (see especially pages 7-8). At the same time, the Committee recognizes the desire of students and teachers for more information about exam performance and it recognizes the reality that aural and nonaural skills are taught in separate courses in many colleges, universities, and schools of music.

The Committee recommends that, for courses that cover aural skills such as listening, dictation, and sight-singing, departments of music rely primarily on the aural skills subscore grade in making decisions about placement and credit. For courses that cover written skills such as score analysis and part-writing, departments should rely primarily on the written skills (nonaural skills) subscore grade in making decisions. And for courses that cover both aural and written skills, the Committee recommends reliance primarily on the overall grade. As with the overall grade, subscore grades are reported on a scale of 1-5.
The Course

A major component of any college music curriculum is a course introducing the first-year student to musicianship, theory, musical materials, and procedures. Such a course may bear a variety of titles (Basic Musicianship, Elementary Theory, Harmony and Dictation, Structure of Music, etc.). It may emphasize one aspect of music, such as harmony; more often, however, it integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition, and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the theory course, although they may be taught as separate classes.

The student’s ability to read and write musical notation is fundamental to such a course. It is also assumed that the student has acquired at least basic performance skills in voice or on an instrument.

Course Objectives

The ultimate goal of an AP Music Theory course is to develop a student’s ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. The achievement of this goal may be best promoted by integrated approaches to the student’s development of:

- aural skills
- sight-singing skills
- written skills
- compositional skills
- analytical skills


to

\[
\begin{align*}
\text{aural skills} & \quad \text{through} \quad \text{listening exercises} \\
\text{sight-singing skills} & \quad \text{performance exercises} \\
\text{written skills} & \quad \text{written exercises} \\
\text{compositional skills} & \quad \text{creative exercises} \\
\text{analytical skills} & \quad \text{analytical exercises}
\end{align*}
\]

Course Content

The course should seek first to instill mastery of the rudiments and terminology of music, including:

- notation
- intervals
- scales and keys
- chords
- metric organization
- rhythmic patterns
It is advisable to address these basic concepts through listening to a wide variety of music, including not only music based in the European classical tonal system but also contemporary, jazz, and popular music, and the music of other cultures. Although beginning college courses focus primarily on the system of major-minor tonality, they often incorporate at least a brief introduction to the church modes, pentatonic and other scales, and twentieth-century techniques and terminology; moreover, there is increasing emphasis throughout college curricula on equipping students to deal with music of their own time and of various world cultures.

Attention should be given to the acquisition of correct notational skills. Speed and fluency with basic materials should be emphasized.

Building on this foundation, the course should progress to include more sophisticated and creative tasks, such as:

- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including study of motivic treatment, examination of rhythmic and melodic interaction between individual voices of a composition, and harmonic analysis of functional tonal passages

A brief introduction to twentieth-century scales, chordal structures, and compositional procedures should be incorporated, either through analysis or original composition.

Like most first-year college courses, the AP course should emphasize procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones and secondary dominants)
- tonal relationships
- modulation to closely related keys

The course should also emphasize:

- standard rhythms and meters
- phrase structure
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
In an AP course in music theory, students should be required to read, notate, compose, perform, and listen to music. The figure above shows some of the ways in which exercises of various types foster and integrate these abilities.

Chromatic harmony, techniques of modulation, more distant key relationships, and larger musical forms may be touched upon but should generally receive less emphasis.

In an AP course in music theory, students should be required to read, notate, compose, perform, and listen to music. The figure above shows some of the ways in which exercises of various types foster and integrate these abilities.

The development of aural skills is a primary objective of the AP Music Theory course. Throughout the course, students should listen to musical works attentively and analytically, developing their “musical memory” and their ability to articulate responses to formal, stylistic, and aesthetic qualities of the works. Performance—using singing, keyboard, and students’ primary performance media—should also be a part of the learning process. Although sight-singing is the only performance skill that is directly tested by the examination, training in all these areas will develop the aural skills that are tested. Once again, fluency and quickness with basic materials are essential.
Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course. Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly: pre-concert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program, or post-concert reports guided by well-designed study questions, help students connect the content of the theory class with the world of live music. Many meaningful exercises can likewise be derived from the students’ own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

Selecting a Textbook

There is no official textbook for the AP Music Theory course. A list of commonly used college-level texts and materials is provided in the current edition of the AP Music Theory Teacher’s Guide.

The Examination

The AP Examination in Music Theory tests the candidate’s understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms, and compositional techniques. Most of the musical examples are taken from standard repertoire, although some examples of contemporary, jazz, or vernacular music, or music beyond the Western tradition are included for testing basic concepts. The examination assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology, and analysis. A list of commonly used terms that may appear in the examination can be found in the current edition of the Teacher’s Guide. The examination may include any or all of the following:

I. Musical Terminology
   A. Terms for intervals, chords, scales, and modes
   B. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic functions, cadences and phrase structure, texture, small forms, and musical performance
II. Notational Skills
   A. Rhythmic and metric notation
   B. Clefs and pitch notation
   C. Key signatures, scales, and modes
   D. Intervals and chords
   E. Transposition of melodic lines

III. Basic Compositional Skills
   A. Four-voice realization of figured-bass symbols and Roman numerals
   B. Composition of a bass line (with chord symbols) for a given melody

IV. Score Analysis (with or without aural stimulus)
   A. Small-scale and large-scale harmonic procedures, including:
      1. identification of cadence types
      2. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
      3. identification of key centers and key relationships; recognition of modulation to closely related keys
   B. Melodic organization and developmental procedures
      1. scale types; modes
      2. melodic patterning
      3. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
   C. Rhythmic/metric organization
      1. meter type (e.g., duple, triple, and quadruple) and beat type (e.g., simple, compound)
      2. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
   D. Texture
      1. types (e.g., monophony, homophony, polyphony)
      2. devices (e.g., textural inversion, imitation)
   E. Formal devices and/or procedures
      1. phrase structure
      2. phrases in combination (e.g., period, double period, phrase group)
      3. small forms

V. Aural Skills
   A. Sight-singing
   B. Melodic dictation
   C. Harmonic dictation
D. Identification of isolated pitch and rhythmic patterns
E. Detection of errors in pitch and rhythm in one- and two-voice examples
F. Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles
   1. melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
   2. harmonic organization (e.g., chord function, inversion, and quality)
   3. tonal organization (e.g., cadence types, key relationships)
   4. meter and rhythmic patterns
   5. instrumentation (i.e., identification of timbre)
   6. texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
   7. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

Examination Format

Four kinds of questions are ordinarily included in the examination: multiple-choice questions based on recorded music played within the examination; multiple-choice questions without aural stimulus; written free-response questions both with and without aural stimulus; and sight-singing. The written free-response and sight-singing sections are scored by AP Music Theory teachers and college music faculty. A description of the Music Theory examination follows. Sample questions follow the description of each portion of the examination. You will find the answer key for all multiple-choice questions directly after those questions.

Multiple-Choice Section

The multiple-choice section of the examination consists of about 75 questions and counts for 45 percent of the total grade.

- Questions based on aural stimulus test a student’s listening skill and knowledge about theory largely in the context of examples from actual literature. Most of these questions will cover topics described above in V. D, E, and F, although emphasis is likely to be on the various elements mentioned in V. F. Some aural stimulus questions may test the candidate’s skill in score analysis.
• Questions not based on aural stimulus emphasize those materials listed in IV. A-E above; they may include knowledge and skills of I, II, and III as well.

Sample Multiple-Choice Questions

Questions Based on Aural Stimulus

For the following questions, the indicates when music is played. You can hear the aural stimulus for these multiple-choice questions on track 1 of the accompanying compact disc.

Questions 1–4 ask you to identify pitch patterns. After a question is announced, you will have ten seconds to read the relevant choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 1–4 and identify the pitch patterns that are played.

1. Which of the following is played?

   (A) 

   (B) 

   (C) 

   (D) 

Pitch pattern, played twice.
2. Which of the following is played?

(A)  

(B)  

(C)  

(D)  

Pitch pattern, played twice. 🎵

3. Which of the following is played?

(A)  

(B)  

(C)  

(D)  

Pitch pattern, played twice. 🎵

4. Which of the following is played?

(A)  (B)  (C)  (D)  

Pitch pattern, played twice. 🎵
Questions 5–6 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the relevant choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 5–6 and identify the rhythm that matches the example played.

5. Which of the following is played?

   (A)\hspace{1cm} (B)\hspace{1cm} (C)\hspace{1cm} (D)\hspace{1cm}

   \begin{align*}
   \text{Rhythm pattern, played twice.} & \\
   \end{align*}

6. Which of the following is played?

   (A)\hspace{1cm} (B)\hspace{1cm} (C)\hspace{1cm} (D)\hspace{1cm}

   \begin{align*}
   \text{Rhythm pattern, played twice.} & \\
   \end{align*}

Questions 7–10 are based on an excerpt from a string quartet that will be played three times. Before listening to the excerpt for the first time, please read Questions 7–10.*

7. The theme begins on scale degree

   (A) 1
   (B) 2
   (C) 3
   (D) 5

8. The opening harmonic progression is

   (A) I - V\textsuperscript{4}_2 - I\textsuperscript{6} - V
   (B) I - I\textsuperscript{6} - vii\textsuperscript{07} - I
   (C) I - vi - ii\textsuperscript{6}_5 - V
   (D) I - ii\textsuperscript{4}_2 - V\textsuperscript{6}_5 - I

*Throughout the examination, lowercase Roman numerals indicate minor chords and uppercase Roman numerals indicate major chords.
9. The texture of the excerpt is best described as
   (A) melody doubled at the octave
   (B) melody with chordal accompaniment
   (C) melody with chordal accompaniment and countermelody
   (D) imitative counterpoint

10. Which term most accurately describes the metric organization?
    (A) Compound duple
    (B) Compound triple
    (C) Simple duple
    (D) Simple quadruple

Now listen to the excerpt for the first time and answer Questions 7–10. [Audio]
(The excerpt is from Haydn’s String Quartet Op. 20, No. 5.)
The excerpt will now be played again. [Audio]
The excerpt will now be played a third and final time. [Audio]

Questions 11–15 are based on an excerpt from a song. First the piano introduction will be played twice. Then the entire excerpt will be played twice. Before listening to the piano introduction for the first time, please read Questions 11–12.

11. Which of the following best represents the initial, repeated rhythm of the bass line in the piano introduction?

   (A) \( \frac{3}{4} \)\( \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \partial \)

   (B) \( \frac{4}{4} \)\( \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \partial \)

   (C) \( \frac{6}{8} \)\( \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \partial \)

   (D) \( \frac{12}{8} \)\( \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \underline{\ \ \ \ \ } \partial \)
12. The harmonic progression in the piano introduction is best analyzed as
   (A) i — V — ii° — i⁶ — V — i
   (B) i — V — i — iv — ii° — V — i
   (C) I — V — vi — IV — I⁵ — V — I
   (D) I — IV — I — ii — I — V — I

Now listen to the piano introduction for the first time and answer Questions 11–12.

(The excerpt is from Schubert’s song “Die Junge Nonne.”)

The piano introduction will now be played again.

Before listening to the entire excerpt for the first time, please read Questions 13–15.

13. The scale degrees of the first three notes of the vocal theme are
   (A) 1 1 2
   (B) 1 1 3
   (C) 3 3 5
   (D) 5 5 1

14. The first three vocal statements are alike in their
   (A) harmonic progressions only
   (B) rhythmic patterns only
   (C) melodic lines only
   (D) rhythmic patterns and harmonic progressions

15. At the end of the excerpt, there is a brief shift from tonic minor to
    the
    (A) relative major and back to the tonic minor
    (B) relative minor and then to the tonic major
    (C) parallel major and back to the tonic minor
    (D) parallel minor and then to the tonic major

Now listen to the entire excerpt for the first time and answer Questions 13–15.

The entire excerpt will now be played a second and final time.
Questions 16–19 are based on an excerpt from a suite for keyboard. The score is printed correctly below, but the version that you will hear contains errors in either pitch or rhythm in measures 2, 3, 6, and 8. The music will be played three times. Before listening to the music for the first time, please read Questions 16–19 and look at the score.

16. In measure 2, there is an error in
   (A) upper-staff pitch
   (B) upper-staff rhythm
   (C) lower-staff pitch
   (D) lower-staff rhythm

17. In measure 3, there is an error in
   (A) upper-staff pitch
   (B) upper-staff rhythm
   (C) lower-staff pitch
   (D) lower-staff rhythm

18. In measure 6, there is an error in
   (A) upper-staff pitch
   (B) upper-staff rhythm
   (C) lower-staff pitch
   (D) lower-staff rhythm

19. In measure 8, there is an error in
   (A) upper-staff pitch
   (B) upper-staff rhythm
   (C) lower-staff pitch
   (D) lower-staff rhythm
Now listen to the music for the first time and answer Questions 16–19.

The excerpt will now be played a second time.

The excerpt will now be played a third and final time.

Questions 20–23 are based on a four-phrase excerpt from a jazz song. The entire excerpt will be played four times. Before listening to the excerpt for the first time, please read Questions 20–23.

20. The cadences at the end of the first phrase and the third phrase are
   (A) half cadences
   (B) deceptive cadences
   (C) authentic cadences
   (D) plagal cadences

21. The interval most frequently heard in the last phrase is a minor
   (A) seventh
   (B) sixth
   (C) third
   (D) second

22. The tonal organization of the excerpt is best described as starting in the
   (A) tonic and modulating to the dominant
   (B) tonic and ending in the tonic
   (C) dominant and ending in the tonic
   (D) tonic and modulating to the relative minor

23. Which of the following best describes the form of the entire excerpt?
   (A) a b a a¹
   (B) a a¹ a b
   (C) a b c a
   (D) a a b a¹

Now listen to the excerpt for the first time and answer Questions 20–23.

(The excerpt is from Duke Ellington’s song “Heaven.”)*

* “Heaven,” from Second Sacred Concert by Duke Ellington. Copyright © 1968. Renewed by Music Sales Corporation/Tempo Music, Inc. All rights administered by Music Sales Corporation (ASCAP). International Copyright Secured. All rights reserved. Reprinted by permission.
Questions 24–28 are based on the opening of the slow movement of a symphony. The first two large phrases will be played once. Then the first four phrases will be played twice. Before listening to the first two phrases, please read Questions 24–25.

24. The cadence that concludes the first phrase (that is, the cadence immediately preceding the return of the opening melody) is best described as
   (A) an authentic cadence
   (B) a half cadence
   (C) a plagal cadence
   (D) a deceptive cadence

25. Which of the following statements is true of the second phrase of the excerpt?
   (A) It features sequential activity.
   (B) It is shorter than the first.
   (C) Its texture becomes contrapuntal.
   (D) It concludes in the key of the relative major.

Now listen to the first two phrases and answer Questions 24–25.

(The excerpt is from Tchaikovsky's Symphony #4.)

Before listening to all four phrases for the first time, please read Questions 26–28.

26. The principal melody begins on scale degree
   (A) 1
   (B) 2
   (C) 3
   (D) 5
27. The meter signature is most probably
   (A) \( \frac{3}{4} \)
   (B) \( \frac{6}{8} \)
   (C) \( \frac{5}{4} \)
   (D) \( \frac{2}{4} \)

28. The third and fourth phrases differ from the first and second phrases in all of the following EXCEPT
   (A) register
   (B) instrumentation
   (C) melody
   (D) texture

Now listen to all four phrases and answer Questions 26–28. ⏯

The excerpt will now be played again. ⏯

Questions Not Based on Aural Stimulus

29. The key signature above is for
   (A) C# minor
   (B) D major
   (C) E major
   (D) F# minor
30. What type of cadence and nonharmonic tone are illustrated above?
   (A) An imperfect authentic cadence with an appoggiatura
   (B) A perfect authentic cadence with an escape tone (échapée)
   (C) A plagal cadence with a passing tone
   (D) A deceptive cadence with a neighboring tone

31. The scale shown above is a
   (A) whole-tone scale
   (B) major scale
   (C) natural minor scale
   (D) pentatonic scale

32. The chord above is an example of
   (A) a major triad
   (B) a minor triad
   (C) an augmented triad
   (D) a diminished triad
33. The passage above is made up of several complete measures. Which of the following time signatures best fits the passage?

(A) \( \frac{3}{8} \)
(B) \( \frac{4}{8} \)
(C) \( \frac{5}{8} \)
(D) \( \frac{6}{8} \)

34. Each of the following is a complete measure in a compound triple meter. In which of the measures is the notation correct?

(A) \( \frac{9}{16} \)
(B) \( \frac{9}{16} \)
(C) \( \frac{9}{16} \)
(D) \( \frac{9}{16} \)

35. Which of the following is a correct analysis of the chord shown above?

(A) VII\(^7\) in B\(^b\) minor
(b) V\(^7\) in D\(^b\) major
(c) IV\(^7\) in E\(^b\) major
(d) ii\(^7\) in G\(^b\) major
Questions 36–38 are based on the chord progression printed below.

![Chord Progression](image)

36. All of the following part-writing errors are found in measure 1 of the example EXCEPT
   (A) parallel octaves
   (B) a doubled leading tone
   (C) voice crossing
   (D) an omitted third

37. The part-writing error found in measure 2 is
   (A) parallel fifths
   (B) an unresolved seventh
   (C) a doubled leading tone
   (D) incorrect spacing

38. Which of the following reorderings of measure 3 would most improve the cadential preparation, taking into account the voice leading into and out of measure 3?
   (A) I\(^6\) - V - ii\(_5\)^\(6\) - I
   (B) ii\(_5\)^\(6\) - I - I\(_5\)^\(6\) - V
   (C) V - ii\(_5\)^\(6\) - I\(_5\) - I
   (D) I - I\(_5\) - ii\(_5\)^\(6\) - V
Questions 39–44 are based on the example below.

39. The first measure includes an example of which of the following $6_4$ chord usages?
   (A) Cadential $6_4$
   (B) Pedal $6_4$
   (C) Passing $6_4$
   (D) Arpeggiated $6_4$
40. The soprano G in measure 4 is
(A) an appoggiatura
(B) a passing tone
(C) a neighboring tone
(D) an anticipation

41. Which of the following best explains the harmonic arrival in measure 8?
(A) A modulation to the minor dominant
(B) A modulation to the major dominant
(C) A half cadence in the opening tonic key
(D) A half cadence in the dominant key

42. The material in measures 9-10 relates to the material in measures 1-2 in which of the following ways?
(A) Rhythmic augmentation
(B) Retrograde
(C) Transposition to the parallel major
(D) Textural inversion

43. The tonal area of measures 11-16 is the
(A) subdominant
(B) subtonic
(C) submediant
(D) relative minor

44. In terms of quality and inversion, the chord on the downbeat of measure 3 is like the chord on the downbeat of measure
(A) 5
(B) 11
(C) 19
(D) 20
Questions 45–49 are based on the musical example printed below. The letters (A-G) referred to in the questions identify the boxed segments of music in the printed score.

45. Segment B derives from segment A by
   (A) imitation
   (B) melodic inversion
   (C) repetition
   (D) rhythmic transformation
46. Segment D derives from segment C by
   (A) augmentation
   (B) imitation
   (C) melodic inversion
   (D) retrograde

47. Segment E derives from segment D by
   (A) augmentation
   (B) melodic inversion
   (C) literal repetition
   (D) sequence

48. Segment G derives from segment A by
   (A) diminution
   (B) melodic inversion
   (C) rhythmic transformation
   (D) transposition

49. Segment F, reprinted above, derives from segment E by
   (A) augmentation
   (B) retrograde
   (C) literal repetition
   (D) transposition

---

**Answers to Multiple-Choice Questions**

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1–B</td>
<td>8–D</td>
<td>15–C</td>
<td>22–B</td>
<td>29–D</td>
<td>36–C</td>
<td>43–A</td>
<td></td>
</tr>
<tr>
<td>2–D</td>
<td>9–B</td>
<td>16–C</td>
<td>23–D</td>
<td>30–B</td>
<td>37–B</td>
<td>44–C</td>
<td></td>
</tr>
<tr>
<td>3–A</td>
<td>10–A</td>
<td>17–B</td>
<td>24–B</td>
<td>31–A</td>
<td>38–D</td>
<td>45–A</td>
<td></td>
</tr>
<tr>
<td>4–C</td>
<td>11–D</td>
<td>18–A</td>
<td>25–A</td>
<td>32–C</td>
<td>39–B</td>
<td>46–C</td>
<td></td>
</tr>
<tr>
<td>5–C</td>
<td>12–A</td>
<td>19–C</td>
<td>26–C</td>
<td>33–C</td>
<td>40–B</td>
<td>47–A</td>
<td></td>
</tr>
<tr>
<td>6–A</td>
<td>13–B</td>
<td>20–A</td>
<td>27–D</td>
<td>34–B</td>
<td>41–C</td>
<td>48–C</td>
<td></td>
</tr>
<tr>
<td>7–D</td>
<td>14–B</td>
<td>21–D</td>
<td>28–C</td>
<td>35–C</td>
<td>42–D</td>
<td>49–A</td>
<td></td>
</tr>
</tbody>
</table>

---

http://apcentral.collegeboard.com
Written Free-Response Section

The written free-response section contains seven questions and counts for 45 percent of the composite grade. The question types in this section include:

- Free-Response Questions 1 and 2: Melodic Dictation (V.B)
- Free-Response Questions 3 and 4: Harmonic Dictation (V.C)
- Free-Response Question 5: Part-writing from Figured Bass (III.A)
- Free-Response Question 6: Part-writing from Roman Numerals (III.A)
- Free-Response Question 7: Composition of a Bass Line (III.B)

Sample Free-Response Questions

The aural stimulus for the written free-response section is provided on track 2 of the compact disc that accompanies this booklet.

Questions 1 and 2. For each of these questions, you are to notate on the staves below the correct pitch and rhythm of a short melody that you will hear. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. Notice that the first note of the melody has been provided. There are no rests in the melody you will hear. It will be played on a clarinet.

Now listen to the melody for the first time and begin to notate it.

(The melody for Question 1 is a privately recorded melody. During an actual examination, the melody would be played two more times.)

Correct response to Question 1.
Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. Notice that the first note of the melody has been provided. There are no rests in the melody you will hear. It will be sung on the syllable “ta.”

Now listen to the melody for the first time and begin to notate it.

(The melody for Question 2 is a privately recorded melody. During an actual examination, the melody would be played three more times.)

Correct response to Question 2.
Questions 3 and 4. For each of these questions, you will hear a harmonic progression in four parts. In each case the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

(A) Notate the soprano and bass voices. (Do NOT notate the alto and tenor voices.)

(B) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.

(The progression for Question 3 is a privately recorded harmonic progression. During an actual examination, the progression would be played three more times.)

Correct response to Question 3.
Question 4. Before listening to the progression for the first time, please look at the staff below. Notice that there are ten chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions. Now listen to the progression for the first time and begin working.

(The progression for Question 4 is a privately recorded harmonic progression. During an actual examination, the progression would be played three more times.)

Correct response to Question 4.
Questions 5 and 6.

**Question 5.** (Suggested time—15 minutes.) Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. In the space below each chord, supply the Roman numerals that appropriately indicate harmonic function.

One possible excellent response to *Question 5*.
Question 6. (Suggested time—10 minutes.) Write the following progression in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord.

\[
\begin{align*}
\text{D: } & I \quad V^4_2/IV \quad IV^6 \quad ii_5^6 \quad V^4 \quad \rightarrow \quad I \\
\end{align*}
\]

One possible excellent response to Question 6.

\[
\begin{align*}
\text{D: } & I \quad V^4_2/IV \quad IV^6 \quad ii_5^6 \quad V^4 \quad \rightarrow \quad I \\
\end{align*}
\]
Question 7. (Suggested time—20 minutes.) Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. (Do not notate an alto or tenor line.)

Observe the following in composing the bass line and in making chord choices.

(A) Give melodic interest to the bass line by balancing conjunct and disjunct motion, providing shape and direction, and covering an ample range.

(B) Vary the motion of the bass line in relation to the soprano, employing some contrary motion.

(c) Use an appropriate cadence at each phrase ending.

(d) Use at least two chords (or two positions of the same chord) per measure.

(E) Appropriate use of inversions and seventh chords is permitted.

(F) Use eighth, quarter, and half notes. Note values ranging from eighth to half notes are permitted.

Key: E

Chord Analysis:

I V I   IV6 IV I   IV V6 I

Chord Analysis:
One possible excellent response to Question 7.

Sight-Singing Portion

The sight-singing portion of the examination comprises two brief, primarily diatonic melodies (of about four to eight bars) that the student sings and records on a cassette tape. It is worth 10 percent of the total grade.

- Students take this portion of the examination one at a time.
- Students are given 75 seconds to examine and practice each melody, and 30 seconds to perform each melody. They may sing or whistle the melody beginning with the given starting pitch or another pitch in a range that is more comfortable.

Sample Sight-Singing Questions

Track 3 of the compact disc contains the directions and starting pitches for these questions.

Questions 1 and 2.

Assignment: For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.
Procedure: In each case, you will hear the starting pitch at the beginning of the practice period. You will have 75 seconds to warm up and practice. After hearing the starting pitch again, you will have 30 seconds to perform the melody. A taped announcement will alert you to the end of each practice and performance period. Directions on the tape will assist you in operating the tape recorder.

Your Performance:

a. You may sing note names (c-d-e), syllable names (do-re-mi), scale-degree numbers (1-2-3), or a neutral syllable (for example, ta-ta-ta). You may whistle if you prefer.

b. Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.

c. You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.

d. You may NOT use any device (for example, a metronome, a musical instrument) to assist you in your practice or performance.

e. You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will NOT be evaluated on the quality of your singing voice.

(The practice time for Question 1 is not included on the compact disc.)

Question 1. This is the starting pitch of the printed melody. You have 30 seconds to perform the melody.

Andante grazioso

f
(The practice time for Question 2 is not included on the compact disc.)

Question 2. This is the starting pitch of the printed melody. You have 30 seconds to perform the melody.

Andante grazioso

Track 4 of the compact disc contains student performances of the sight-singing melodies.
AP Program Essentials

The AP Reading

In June, the free-response sections of the exams, as well as the Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of these faculty consultants (readers) participate, under the direction of a Chief Faculty Consultant in each field. The experience offers both significant professional development and the opportunity to network with like-minded educators; if you are an AP teacher or a member of a college faculty and would like to serve as a reader, you can apply online at http://apcentral.collegeboard.com/reader. Alternatively, send an e-mail message to apreader@ets.org, or call Performance Scoring Services at 609 406-5383.

AP Grades

The readers’ scores on the essay and problem-solving questions are combined with the results of the computer-scored multiple-choice questions, and the total raw scores are converted to AP’s 5-point scale:

<table>
<thead>
<tr>
<th>AP GRADE</th>
<th>QUALIFICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Extremely Well Qualified</td>
</tr>
<tr>
<td>4</td>
<td>Well Qualified</td>
</tr>
<tr>
<td>3</td>
<td>Qualified</td>
</tr>
<tr>
<td>2</td>
<td>Possibly Qualified</td>
</tr>
<tr>
<td>1</td>
<td>No Recommendation</td>
</tr>
</tbody>
</table>

Grade Distributions

Many teachers want to compare their students’ grades with the national percentiles. Grade distribution charts are available on AP Central, as is information on how the cut-off points for each AP grade are calculated.

AP and College Credit

Advanced standing and/or credit is awarded by the college or university, not the College Board or the AP Program. The best source of specific and up-to-date information about an individual institution’s policy is its catalog or Web site.
Why Colleges Give Credit for AP Grades

Colleges need to know that the AP grades they receive for their incoming students represent a level of achievement equivalent to that of students who take the same course in the colleges’ own classrooms. That equivalency is assured through several Advanced Placement Program processes:

- College faculty serve on the committees that develop the course descriptions and examinations in each AP subject.
- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.
- AP courses and exams are updated regularly, based on both the results of curriculum surveys at up to 200 colleges and universities and the interactions of committee members with professional organizations in their discipline.
- College comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1–5 is properly aligned with current college standards.

In addition, the College Board has commissioned studies that use a “bottom-line” approach to validating AP Exam grades by comparing the achievement of AP versus non-AP students in higher-level college courses. For example, in the 1998 Morgan and Ramist “21-College” study, AP students who were exempted from introductory courses and who completed a higher-level course in college are compared, on the basis of their college grades, with students who completed the prerequisite first course in college, then took the second, higher-level course in the subject area. Such studies answer the question of greatest concern to colleges — are their AP students who are exempted from introductory courses as well prepared to continue in a subject area as students who took their first course in college? To see the results of several college validity studies, go to AP Central. (The Morgan and Ramist study can be downloaded from the site in its entirety.)

Guidelines on Granting Credit for AP Grades

If you are an admission administrator and need guidance on setting a policy for your college, you will find the College and University Guide to the Advanced Placement Program useful; see the back of this booklet for ordering information. Alternatively, contact your local College Board Regional Office, as noted on the inside back cover of this Course Description.
Finding Colleges That Accept AP Grades

In addition to contacting colleges directly for their AP policies, students and teachers can use College Search, an online resource maintained by the College Board through its Annual Survey of Colleges. College Search can be accessed via the College Board’s Web site (www.collegeboard.com). It is worth remembering, though, that policies are subject to change. Contact the college directly to get the most up-to-date information.

AP Awards

The AP Program offers a number of awards to recognize high school students who have demonstrated college-level achievement through AP courses and exams. Although there is no monetary award, in addition to an award certificate, student achievement is acknowledged on any grade report sent to colleges following the announcement of the awards.

For detailed information on AP Awards, including qualification criteria, visit AP Central or contact the College Board’s National Office. Students’ questions are also answered in the AP Bulletin for Students and Parents; information about ordering and downloading the Bulletin can be found at the back of this Course Description.

AP Calendar

To get an idea of the various events associated with running an AP program and administering the AP Exams, see the AP Program Guide; information about ordering and downloading the Guide can be found at the back of this booklet.

Test Security

The entire AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the green and blue inserts containing the free-response questions (Section II) can be made available for teacher and student review.* However, the multiple-choice section (Section I) MUST remain secure both before and after the exam administration. No one other than students taking the exam can ever have access to or see the questions contained in Section I — this includes AP Coordinators

*The alternate form of the free-response section (used for late testing administration) is NOT released.

http://apcentral.collegeboard.com
and all teachers. The multiple-choice section must never be shared or copied in any manner.

Selected multiple-choice questions are reused from year to year to provide an essential method of establishing high exam reliability, controlled levels of difficulty, and comparability with earlier exams. These goals can be attained only when the multiple-choice questions remain secure. This is why teachers cannot view the questions and students cannot share information about these questions with anyone following the exam administration.

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent AP Coordinator’s Manual. The manual also includes directions on how to deal with misconduct and other security problems. Any breach of security should be reported to ETS Test Security immediately (call 800 353-8570, fax 609 406-9709, or e-mail tsreturns@ets.org.)

Teacher Support

Look for these enhanced Web resources at AP Central:

- The new Teacher Resource Catalog and Professional Events Catalog.
- The most up-to-date and comprehensive information on AP courses, exams, and other Program resources.
- The opportunity to exchange teaching methods and materials with the international AP community.
- An electronic library of AP publications, including released exam questions, the AP Coordinator’s Manual, Course Descriptions, Teacher’s Guides, and sample syllabi.
- Opportunities for professional involvement in the AP Program.
- Information about state and federal support for the AP Program.
- AP Program data, research, and statistics.
- FAQs about the AP Program.
- Current news and information in education.

To supplement these online resources, there are a number of AP publications, CD-ROMs, and videos that can assist AP teachers. Please see the following pages for an overview and ordering information.
Pre-AP™

Preparing Students for Challenging Courses; Preparing Teachers for Student Success

Many students reach high school without learning the skills and concepts necessary to succeed in demanding courses. To address this issue, the College Board has developed and implemented Pre-AP Initiatives, which help middle school and high school teachers bring out their students’ potential and contribute to their future success. Pre-AP Initiatives provide strategies for introducing essential skills and concepts before students’ junior and senior years of high school.

Pre-AP is not a course or prescribed curriculum. Instead, it consists of two teacher professional development workshops: *Building Success* and *Setting the Cornerstones: Building the Foundation of AP Vertical Teams™*. The workshops help teachers build a demanding curriculum and support the creation of teams of middle school and high school teachers that work together to prepare students for AP and other courses. In 2001, more than 12,700 teachers attended Pre-AP conferences and workshops, a 55 percent increase from the previous year.

**Building Success**

*Building Success* is a two-day workshop designed to assist English and history teachers in grades seven and above, providing these teachers with a series of techniques and methods for teaching the reading, writing, and communication skills that are necessary for advanced work. Participants learn the SOAPS (Speaker, Occasion, Audience, Purpose, Subject) technique for critical reading and analytical writing. Additionally, they develop strategies that encourage students to ask questions, draw inferences, and construct good verbal and written arguments.

**Setting the Cornerstones Workshops: Building the Foundation of AP Vertical Teams™**

An AP Vertical Team is made up of teachers from different grade levels who work together to develop and implement a curriculum that gradually introduces key concepts and skills in a particular discipline, starting in middle school. The team’s goal is to help students acquire the skills necessary for success in AP and other rigorous courses.

*Setting the Cornerstones: Building the Foundation of AP Vertical Teams* is a two-day workshop for district and campus administrators,
curriculum coordinators, counselors, department leaders, and groups of
teachers interested in forming teams to improve student performance and
participation in the AP Program. For more information, contact your
College Board Regional Office.

AP Publications and Other Resources

A number of AP publications, CD-ROMs, and videos are available to help
students, parents, AP Coordinators, and high school and college faculty
learn more about the AP Program and its courses and exams. To identify
resources that may be of particular use to you, refer to the following key.

| AP Coordinators and Administrators | A |
| College Faculty                      | C |
| Students and Parents                 | SP |
| Teachers                             | T |

Ordering Information

You have several options for ordering publications:

- **Online.** Visit the College Board shop to see descriptions and pic-
tures of AP publications and to place your order.

- **By mail.** Send a completed order form with your payment or credit
card information to: Advanced Placement Program, Dept. E-06,
P.O. Box 6670, Princeton, NJ 08541-6670. If you need a copy of the
order form, you can download one from AP Central.

- **By fax.** Credit card orders can be faxed to AP Order Services at
609 771-7385.

- **By phone.** Call AP Order Services at 609 771-7243, Monday through
Friday 8:00 a.m. to 9:00 p.m. ET. Have your American Express,
Discover, JCB, MasterCard, or VISA information ready. This phone
number is for credit card orders only.

Payment must accompany all orders not on an institutional purchase order
or credit card, and checks should be made payable to the College Board.
The College Board pays UPS ground rate postage (or its equivalent) on all
prepaid orders; delivery generally takes two to three weeks. Please do not
use P.O. Box numbers. Postage will be charged on all orders requiring
billing and/or requesting a faster method of delivery.
Publications may be returned for a full refund if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted. Unless otherwise specified, orders will be filled with the currently available edition; prices and discounts are subject to change without notice.

In compliance with Canadian law, all AP publications delivered to Canada incur the 7 percent GST. The GST registration number is 131414468 RT. Some Canadian schools are exempt from paying the GST. Appropriate proof of exemption must be provided when AP publications are ordered so that tax is not applied to the billing statement.

Print

Items marked with a computer mouse icon can be downloaded for free from AP Central.

AP Bulletin for Students and Parents: Free SP

This bulletin provides a general description of the AP Program, including policies and procedures for preparing to take the exams, and registering for the AP courses. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting and award options available to students, and includes the upcoming exam schedule. Free copies of this bulletin for all AP students are mailed to a school after it registers to participate in the fall.

AP Program Guide: Free A

This guide takes the AP Coordinator step-by-step through the school year — from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules. The AP Program Guide is sent automatically to all schools that register to participate in AP.

College and University Guide to the AP Program: $10 C, A

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

http://apcentral.collegeboard.com
Course Descriptions: $15 or a free download from AP Central

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. A complete set of Course Descriptions is available for $125. Note: The Course Description for AP Computer Science is available in electronic format only.

Pre-AP: Achieving Equity, Emphasizing Excellence: Free

An informational brochure describing the Pre-AP concept and outlining the characteristics of a successful Pre-AP program.

Released Exams: $25 ($35 for “double” subjects: Calculus, Computer Science, Latin, Physics)

About every four years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students’ actual responses, the scoring standards, and commentary that explains why the responses received the scores they did.

Packets of 10: $35. For each subject with a released exam, you can purchase a packet of 10 copies of that year’s exam for use in your classroom (e.g., to simulate an AP Exam administration).

Teacher’s Guides: $15

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher’s Guide is an excellent resource. Each Teacher’s Guide contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you’ll also find extensive lists of recommended teaching resources.
AP Vertical Team Guides

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published four guides: *AP Vertical Teams in Science, Social Studies, Foreign Language, Studio Art, and Music Theory: An Introduction* ($10); *A Guide for Advanced Placement English Vertical Teams* ($10); *Advanced Placement Program Mathematics Vertical Teams Toolkit* ($35); and *The AP Vertical Teams Guide for Social Studies* ($25). A discussion of the English Vertical Teams guide, and the APVT concept, is also available on a 15-minute VHS videotape ($10).

Multimedia

**APCD**: $49 (home version), $450 (multi-network site license)

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, Spanish Language, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time. The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher’s Manual that gives full explanations along with suggestions for utilizing the APCD® in the classroom.

**Videoconference Tapes**: $15

AP has conducted live, interactive videoconferences for various subjects, enabling AP teachers and students to talk directly with the Development Committees that design and develop the AP courses and exams. Tapes of these events are available in VHS format and are approximately 90 minutes long.
College Board Regional Offices

National Office
45 Columbus Avenue, New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

Middle States
Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, and Puerto Rico
3440 Market Street, Suite 410, Philadelphia, PA 19104-3384
215 387-7600
E-mail: msro@collegeboard.org

Midwestern
Serving Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, West Virginia, and Wisconsin
1560 Sherman Avenue, Suite 1001, Evanston, IL 60201-4805
847 866-1700
E-mail: mro@collegeboard.org

New England
Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont
470 Totten Pond Road, Waltham, MA 02451-1982
781 890-9150
E-mail: nero@collegeboard.org

Southern
Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia
100 Crescent Centre Parkway, Suite 340, Tucker, GA 30084-7039
770 908-9737
E-mail: sro@collegeboard.org

Southwestern
Serving Arkansas, New Mexico, Oklahoma, and Texas
4330 South MoPac Expressway, Suite 200, Austin, TX 78735-6734
512 891-8400
E-mail: swro@collegeboard.org

Dallas/Fort Worth Metroplex AP Office
Box 19666, 600 South West Street, Room 108, Arlington, TX 76019
817 272-7200
E-mail: kwilson@collegeboard.org

Western
2099 Gateway Place, Suite 480, San Jose, CA 95110-1048
408 452-1400
E-mail: wro@collegeboard.org

Canada
1708 Dolphin Avenue, Suite 406, Kelowna, BC, Canada V1Y 9S4
250 861-9050; 800 667-4548 in Canada only
E-mail: gewonus@collegeboard.org

International
Serving all countries outside the United States and Canada
Robert DiYanni/Theresa Chang-whei Jen/Bernadette Longboy
45 Columbus Avenue, New York, NY 10023-6992
212 713-8091
E-mail: chensley@collegeboard.org
2002-03 Music Theory Development Committee and Chief Faculty Consultant

Jane Piper Clendinning, Florida State University, Tallahassee, Florida, Chair
Melissa B. Cox, St. Gregory College Preparatory School, Tucson, Arizona
Patrick McCreless, Yale University, New Haven, Connecticut
Patricia L. Price, High School for the Performing and Visual Arts, Houston, Texas
Harvey J. Stokes, Hampton University, Hampton, Virginia

Chief Faculty Consultant: Jo Anne Caputo, Cleveland Institute of Music, Cleveland, Ohio
ETS Consultants: Brent Sandene, Janet Waanders

apcentral.collegeboard.com

I.N. 990664